

1111,

Mann A Dudley,

Chantilly France

May 18. 1877

June 5/77.

Offers some paintings
(Portraits) for sale.

GORGON GALLERY OF ART
WASHINGTON, D. C.

Then I engaged him to execute for me the
three Southerners, of world-wide fame, of
your and my meridian times: — CLAY,
JACKSON, and CALHOUN. I knew them
all personally, the former from my early boy-
hood and the latter from 1823, and had
enjoyed their ^{long} friendship, as I often did their
conversation. In their portraits, when com-
pleted, I saw them still as distinctly as
ever. I reverence their memory because of
their unfeigned patriotic virtues. No two
of them thought alike on political subjects,
but while they were in bitter antagonistic
array, they were ever in earnest accord in
behalf of a common purpose, — the wel-
fare of the States and the Union.

After a lapse of a few months the
artist produced for me the likenesses of the three
great Confederate Generals who had passed a
way from earth: — Lee, Sillily, Johnston
and Stonewall Jackson, and not long
thereafter those of my cordial and affec-
tionate friends — your own attached friends

1111
Oakliff, France, May 18, '77.

My dear Mr. BORCORA: —

I have had ^{it} in my mind for sev-
eral months to address you upon a matter
wherein I thought it possible I might enlist
your interest, but I have been awed by
an apprehension that the magnificence and
multiplicity of your benefactions would pre-
clude you from entertaining it favorably.
However as the time is drawing nigh, accord-
ing to nature's laws, for me to "go whence
I shall not return," and as I desire to be
ready, in every sense, for my departure,
I have at last summoned courage enough
to express to you my object. — With this
introduction I will state, as briefly as words
will allow, for clear comprehension, that
which causes me to approach you in the
way of a transaction.

About ten years ago I made the
acquaintance, in Paris, of an artist of rare

professional merit, ^{especially} in the execution of portraits — a native of Charleston, S. C., where he resided until he was five and twenty, when he took up his abode in Philadelphia, and subsequently became a pupil of Sully. A political disciple of Mr. Calhoun and an ardent friend of the Southern cause he was forced at the commencement of hostilities between the two sections to fly, for safety, from his adopted city, and he managed to make his way to Paris, but in an almost penniless condition. An entire stranger, without access to the Legation or the Consulate, his situation was that of extreme penury. Once in a while, however, he met with a Southerner who could assist him with a little of the needful and help him to obtain an order for a picture.

The story of his destitution so touched me that I quickly employed him to take my likeness. He performed his work to my perfect satisfaction, ^{and} which commanded the unqualified praise of my friends and ac-

* Thomas B. Welch.

quaintances, as also that of a number of French counaisseurs. This contributed to give him a promising start but soon the war sprung by Louis Napoleon upon Germany overthrew his success — nearly every Southerner quitting the metropolis during the siege and the Commune — and he found himself more embarrassed than ever for the means of subsistence. In a word he was without bread, without fuel, without work. He excited my pity to an abuse degree. On well nigh unbearable meagre fare myself, I could not but share it with him. Substantial food, there was none to be had, at any price, during the last days of the siege. With my small assistance he passed through to the end of the Commune, quite as well as thousands upon thousands.

Meanwhile, at my suggestion, he had painted the three more obnoxious Southerners of the revolution: — Washington, Jefferson, and Patrick Henry. I was so impressed with the perfection of each that in a short time I purchased them.

but that from motives of delicacy, which I justly appreciated, he would be restrained from taking any part with his colleagues in authorizing their selection. Confident of their high merit I did not hesitate to send them, and in due time they reached their destination. Before they arrived however the Will, mentioned, was contested and ^{the} money provided for the specified object tied up by a caveat. The Court has not yet decided the case, nor is there any certainty as to the time when it will be definitely disposed of.

Tired of delay I requested my son to approach you, by letter, in relation to a sale for your Anti-Slavery Gallery. He did so and transmitted to me your kind reply. So magnificent a donation was enough to exhaust your generosity in the direction of the Federal Union.

I have, however, ventured to indulge the hope that you may not be dissatisfied, in the presence of the detailed foregoing recital, to include in your private collection, for bequeathal to your descendants, which

2. 1111
as well: — Lewis, Breckinridge, and
Garnett Linnell.

I now had the entire group hung up in my apartment, and many Southern gentlemen, sometimes with their wives or daughters, as well as numerous others of Paris and elsewhere, came to peep their eyes upon it. One had been a neighbor of Betty, another of "Old Hickory," another of Calhoun. Then there were those who had fought under Lee, under Sidney Johnston, and under Stonewall. All were pleased and all prized. Mr. Corbin, ~~our~~ dear lamented friend, on his frequent visits to me was always delighted with the spectacle. Mr. Lewis who was my guest for a month or so carefully scrutinized each picture. He was as familiar with the features of Lee, Sidney Johnston, and Stonewall Jackson as if they had been of his household. He improved several slight chances in each, which the artist with a few touches of his pencil effected, whereupon he observed that he could not see how they could now be more perfect. — You

may recollect that the taste of Mr. Davis, when at Washington was virtually an authority with respect to the Fine Arts.

Mr. Souleau, who was a good judge of paintings, had been all along an enthusiastic admirer of the portraits, came and passed two or three days with me about six months before his death, during which he took occasion to remark that "your little historical gallery is for the benefit of posterity and if you will allow me I will add to it the likeness of so worthy a gentleman and noble a general as there is amongst them — that of Bishop Pike," ever a beloved and constant friend of mine. I need not say that I joyfully consented. The artist was forthwith employed. He finished his work to the satisfaction of Mr. S. and myself — the best that he ever performed. After the completing touch of his pencil he was suddenly attacked with a neuralgia, jaw sore, which sent him to his grave in a fortnight. How strange the ways of Providence in his death.

The child of adversity for long years, sometimes of positive want, fortune seemed at length to smile him of a moderately successful, if not indeed, an eminent career.

During the summer of 1875 I was confined to my apartment, without the use of my feet, for two months — with great and was in so exhausted a state after I was relieved of the torturing malady that I deemed it prudent to arrange my affairs for an early departure from earth. My son was with me and I consulted with him respecting the disposition of the ten portraits. He informed me that a bequest had been made by a Mrs. Tappan for the establishment of a picture gallery, as an appendage to the Georgia Historical Society, to bear the name of Hodgson and he thought that they would be gladly purchased by that institution, with which he was closely identified, inasmuch as the Testator had named him in the will as one of a committee of three to select the locations for the gallery.

self, and James Lyman, those of my day and generation, with whom I was ever in cordial intercourse, have gone hence and as I firmly believe to an immortality of supreme bliss.

Since 1867 I have been agreeably engaged, with short intermissions, in writing a history of my times with sketches of conversational intercourse with ^{on Europe as well as the} ~~eminent~~ men and the parts they respectively acted in public affairs, as well as in private charities — the work to appear ten years after my death. I scarcely need tell you that your name, and good deeds, will appear to advantage in one of its chapters, nor will the noble qualities of our long departed intimate friend, Thomas Ritchie, be left out.

With the highest respect I remain
yours very truly.

A. Sudley Mann.

I find that I have omitted to state that the portraits were suspended in the "Knoxson" building at the time that it was opened where they still hang. They are in charge of my son William Grayson Mann. Of itself the His. Soc. is too poor to buy them.

may be of long line in the generations of human-kind — (mine will probably end with my son) — the life-like portraits, in unfading flesh-colors, of the great patriots, statesmen and generals of the South, whose exalted virtues will live in sublime story through all time. What charming companions they were for me during a period of nearly four years. I communed with each as though it were a mortal instead of a representative, and I parted with all as I part with adored friends — to receive for them \$1,500.

I have yet with me in my simple, isolated, rustic abode, Jefferson Davis, John C. Breckinridge, and GARNETT BURNETT to comfort me in cheerless hours. And also, in large photography, those sterling souls JAMES M. MARION (furnished me by his daughter) and FRANCIS P. GORTON, (presented to me by Mrs. Gorton.) But one clone of the endeared number remains in this wether world, and I pressed her hand after her sojourn with me of ten days in October last to, in all probability, press it no more forever. With this exception and your-

1112,

Gamerrell Mattie.

Spartanburg S. C.

June 12. 1877

June 15/77,
16/77,

Wishes to procure a copy
of Corday & some Stereos.

GORGON GALLERY OF ART

WASHINGTON, D. C.

Rec'd June 15-1877
 Ack. " 16-1877

Spartanburg, S. C.

June 12, 1877.

Wm. Macleod, Esq.,
 Washington, D. C.

Dear Sir:

You will
 kindly oblige by informing
 me at what cost I can procure
 a copy of Muller's Charlotte
Board in Prison, mentioning
 style, size, etc. of said copy.
 Also price per doz. of stereo-
 scopic views of Paintings, Casts,
 Bronzes and Statuary now
 on exhibition at the Cor-
 coran Art Gallery.

Address

Miss Mattie Gamewell,
 Care Prof. J. A. Gamewell,
 Spartanburg,
 S. C.

1113,

Appleby G. F.

Feb 3. 1877,

Feb 5/77

With regard to the
alley between the Gallery
& Adam Lee's,

Report of Comtee to Board,

✓

GOUGHAN GALLERY OF ART
WASHINGTON, D. C.

1113

APPLEBY & EDMONSTON,
Attorneys at Law,

GEO. F. APPLEBY,
WM. F. EDMONSTON.

NO. 420 FIFTH STREET.

Washington, D. C., Feb 3 1877

Anthony Hyde Esq

Dear Sir:

I believe there have been several meetings of the trustees of Concord Valley of Art since I presented to them through you, an instrument in writing to be signed by them in favor of Admiral Lee - Endorsing the covenant heretofore made by the Concord - Inasmuch as the trustees are bound by the covenant of the Concord in the premises, they should not hesitate to sign the paper & Admiral Lee wishes to avoid any question as to his title in case of a sale hereafter to be made or in case he wishes to build over the alley. If this instrument is not signed, he will build on the right line the party wall and thus

Narrow your alley ~~and~~ so much as to
render it totally unfit for use and
~~exclude the~~ Exclude the light
which you now enjoy -

You do not wish this done -
You are not releasing any right by
signing the agreement, being already bound
by Mr Corcoran's covenant and therefore
an execution of the instrument will
satisfy the Admiral and possibly
prevent any hint to the alley-way -
I see no reason for the delay but
if you do not intend that the trustees
shall sign this writing, please
let me know so that I can
communicate with the Admiral and
be done with the matter. Geo. F. Appleby

Geo. F. Appleby
May 3^d 1894

1113

To the Trustees of the
Carcaraan Gallery of Art

The undersigned to whom at
the January 1877 meeting of the Board, was
referred an instrument of writing appended
for your examination, would remark as follows;

That the paper presented is similar in
effect to one signed by Mr. Carcaraan on the
31st July 1867, and duly recorded under 17th A-
-April 1869 among the Land Records of the D.C.
x [Liber II. no 8. folio 130^x], and made as therein
expressed for the purpose of declaring and
agreeing that neither Mr. Carcaraan nor his
heirs or assigns will ever set up or claim
any right or title to a piece of ground
(with a definite description) to the east of a
adjoining lot 5 in Square 176 in the City of
Washington, which piece of ground as alleged
in this deed, had been occupied by the
Art Building "for the convenience of an area
or area were attached" to that Building.

That paper was presented by Mr. Carcaraan
in favour of the Trustees of Mrs. Eliza Smith

2) See, the copy of J. Phillips Dec; and ¹¹¹³ the paper
now under consideration is presented for re-
-action by those of her Trustees who survive.

As the paper heretofore executed the covenant
is by Mr. Cavenar and his heirs & assigns;
"The present Covenants" "The Trustees of the
Cavenar Gallery of Art" is in favor the co-
-sign of Mr. Cavenar, and bound by his
-covenant, and we cannot therefore per-
-ceive any good reason for the execution &
delivery of another instrument, to carry into
effect a purpose which has been already
accomplished, by an agreement now in
force, binding this Covenants, and fully
covering the intent of all the parties hereto.

If any encroachment has been made upon
the property in question, it has been unavailing
-work, and the execution of the building and its
approaches, was made according to plans
given by the Surveyor then in charge of
the City of Washington; and that the settlement
of this matter may be had, we would suggest

3) That after a full survey and examination be
had under your orders, that action be by you
taken looking to the purchase of whatever
ground, if any, may be in the occupancy
by this Corporation "by area and area well" or
otherwise, and not belonging to it: that this
institution may be relieved from embarrassment
in the future, and that a liberal price be
offered for whatever land may be proposed
to be purchased.

Feb. 8/1872

1113
Attest
Carpenter, Comr

Feb. 8. 77 accepted &
a copy ordered to be sent
to the ag. Mr. Appleby
A. Mayo
By

Kranskopf L. F. W.

1114,

June 30/77

July 3/77,

Wishes to copy in the
Gallery.

✓

Recd. July 3/77

Washington. D.C. June 30. 1877

Superintendent of Corcoran
Art Gallery
Sir

I most respectfully
request to be allowed to paint Roy & Parrot
provided my specimen of paintings are
satisfactory

Very Respectfully
Chas. G. W. Brewster.

Barlow A. N.

1115.

July 5/77, July 5. 1877

Wishes to purchase a
number of Photographs of
Charlotte Corday.

✓

July 5th 1877

Wash.ⁿ D.C. July 5th 1877

Mr M. Leod
Jr

What can you furnish me Photo^s of the Charlotte Corsey. By the dozen. different sizes. the lowest price.

Respectfully
A. N. Barclay
D.

you can send samples of the different sizes

1116,

Cromwell.

Mary E.

427 4th St. N. W.

June 11. 1877

June 13/77

Offers for sale "Stuart's
Athens" & "Ruins of
Spalatro"

✓

GORGONIAN GALLERY OF ART

WASHINGTON, D. C.

Mr. W. W. Corcoran,
 Dear Sir:

add stamp
 to facing
 13 June

Owing to pressing pecuniary embarrassment, I am obliged to part with a number of valuable books some of which are quite rare and very interesting to the student of art. Among them the "Antiquities of Athens" by Jas. Stuart. London, 1787, a work which I understand the Art Gallery is very anxious to possess, but have not the means of purchasing.

It embraces the principal details, ground plans, &c. of the public buildings of Athens, with drawings of the statuary adorning

the friezes and facades.

A copy of this work offered the Gallery sometime ago for \$75- subsequently sold at auction in New York for \$125. My copy not being in good condition, requiring re-binding and cutting down of the worn margins, I am willing to dispose of at a much more modest figure. I have also the "Ruins of Epalatro" embracing the details of the celebrated Palace of Apuleian, and Pozzo's "Architecture in Perspective," published at Rome in 1693. Mine is the English edition, London 1707.

Presuming on your interest in Art. generally, and the Gallery particularly, I take the liberty to call your attention to these works being in the market

427 Fourth St. N. W.
June 11. 1877.

With highest regard
Very Respectfully M^s
Mary E. Cromwell.

Siebel & Zell,

1117.

Columbia S. C.,

June 16. 1877

June 20¹⁸/77.

With regard to some
paintings offered for sale.

Sent to Mr Corcoran July 6/77
Returned - ✓ July -

CORCORAN GALLERY OF ART
WASHINGTON, D. C.

E. W. SEIBELS

J. B. EZELL.

SEIBELS & EZELL.

Real Estate and General Insurance Agents,

Columbia, S. C., June 16th 1877Rec'd June 18th
Miss.Lotta
Trustees of the
Carcoran Art Gallery

Gentlemen

Some weeks ago, we sent you a letter offering you three valuable pictures or rather we wrote Mr. Carcoran offering them to him; we were informed that the letters including one from Capt. Pugh giving history of the pictures were referred to you, & that if you wished the pictures you would communicate with us, we put no price we ask you to make us an offer. The frames are hand some cost \$100 each

Respectfully
Seibels & Zell

1118,

Rentz &

Baltimore.

June 19. 1877.

Invitation to the Art
Congress of Antwerp.

✓

GORGONIAN GALLERY OF ART
WASHINGTON, D. C.

1118
Baltimore June 19th 1877

To — Riggs Esq.
Trustee of the Corcoran Art Gallery
Washington.

Dear Sir:

The President of the
Artistic Section of the Cercle Artistique
et Littéraire of Antwerp authorizes
me by letter of May 30th to
invite qualified persons of Baltimore
Philadelphia and Washington to the
Artistic Congress which will be held
in Antwerp on and after
August 19th next.

I have also received per
same mail a number of circulars
and invitations of adherence to be
addressed, as requested in his letter, to:
"The Art Journals, Schools

" of Art or principal Artists; Writers
" and Musicians you know — Please
" join to it, as being authorized to do so,
" a note, if necessary, to the Art
" Clubs to send Delegates to our Congress.
" We have some one in
" New York and Boston that will
" take care of them places.

" We trust that you will
" be able to engage some Art-Societies
" to assist at our Congress, which will
" have representation or Delegates of
" all the European States."

I would beg of you to
have the accompanying circulars
and invitations of adherence forwarded
to such persons of your locality as
are now abroad or intend going to
Europe before the opening of the Congress
to such as are representative men,
qualified to speak on Art, Music
and Legislative Science.

Should you be willing to
oblige me in this matter, be
pleased also to communicate to
the Washington Journals and
Art Clubs, with authorization to
the latter to send Delegates to the
Congress.

Trusting that the Artistic
Circle of New York can reckon on
the good office of your Institute.

I remain yours very truly

Edward van Rensselaer

483 E. Chan str.

1118
Antwerp, 1st May 1877.

ART CONGRESS

organised by the Royal Artistic, Literary and Scientific Society,

UNDER THE PATRONAGE OF THE

BURGOMASTER AND TOWN COUNCIL.
OF ANTWERP.

Sir,

The Burgomaster and members of the Town-Council of Antwerp wishing to give an exceptional brilliancy to the Fêtes which they are organizing in honour of RUBENS, on the occasion of the third centenary of the birth of that illustrious master, have had the felicitous idea of inscribing in their programme, together with the public rejoicings and manifestations to glorify the head of the Antwerp School of Painting, the meeting of a Congress, in order to annex to the remembrance of our festivities, the idea or project of a work which shall be useful to universal Art.

Belgium, as you are aware, had the honour of being the first to excite in 1858, an international debate on the question of artistic and literary property. The principle itself, of artistic property, strongly opposed and no less hotly defended, was triumphantly carried in the Brussels Congress. The different governments, enlightened by the labours of that assembly of eminent men sought from that time, to establish, on solid bases, the guarantees of intellectual property. Their efforts unhappily, owing to want of previous understanding, remained without any effectual result or only resolved themselves into projects which lacking homogeneity tended to particularise, in each country, the regime of artistic property.

The Antwerp Congress which met in 1861 obtained the adhesion and active cooperation of the most powerful intelligences of our time, and they had essentially, as an object, to work on the minds of

legislators and governments in order to urge the latter to come to an understanding on the question of the establishment of a uniform legislation and to engage the former to found that common legislation on principles as liberal as possible in the sense of guarantees to be given to Authors.

The Congress of 1861 indited with uncommon sagacity a formulary of those general principles, circumscribing the laws of copyright or ownership within just limits and fixing the time when society could and ought to exercise its right of claiming the resignation of proprietorship for public benefit, resolving those delicate questions arising from the reproduction of works of art, defending the interests of Artists while equitably securing those of the Amateur and dealer, and lastly assimilating a fraudulent copy with an offence punishable by law.

Eight European Governments had representatives in this Congress at which numerous Societies and Academies had likewise their delegates. The conclusions were voted in General Assembly by a very large majority and obtained many official adhesions. It might, therefore have been hoped that the question of Artistic property would have been definitely solved and that the principles so liberally laid down by the Antwerp Congress might have served as bases to the international conventions called on to secure to the authors of all countries the same rights and the same guarantees.

Such however was not the case, and notwithstanding the praiseworthy attempts in several countries, and especially in England to improve the legislation, artistic property is still in nearly as precarious a situation as it was in 1861. The rights of Artists are not better secured, counterfeits and forgeries continue unpunished and illegitimate reproduction of works of art has become a regular trade, working openly, the law being unarmed to afford that protection to which the Authors are entitled. And not only are the plastic arts suffering from this state of things; the musical Authors, whose interests were entirely overlooked by former congresses, receive but a derisive profit from the performance of their works; yet of all forms of art, music has during the last century brought forth the greatest number of marvellous productions.

Considering this situation, we have thought it necessary to invite all artists and jurists to complete the work of the last Congress by investigating the legal means which can secure to authors the fruits of their toil.

The Town Council aware that the initiative of the great debate of 1861 was due to the Artistic, Literary and Scientific Society of Antwerp, has done the Direction of that Society the honour of entrusting it with the organization of the Congress of 1877.

The Central Committee, called upon to elaborate a programme of the questions which will be submitted to you, thinks that the field of discussion open to so many eminent men, invited to take a part in the work of the congress, ought not to be limited to a question of simple property.

The artist has other preoccupations, thoughts of a loftier flight that kindle his enthusiasm, that furnish him with his highest and most original inspirations. He struggles for an idea, for a principle, he finds powers to defend his creed, powers which may be profitable to art; his changes are beneficial, his antipathies are productive, and it is rare that the conflict between different schools does not produce, on both sides, powerful individualities which soar far above their contemporaries.

Never have these struggles been more ardent than in our time and this is easily understood. Two great evolutions in our civilization have been accomplished by the human mind, the one terminated in reforming religious and moral order and in regenerating intellectual and artistic ideas, the other ended in the revolution of 1789. The present century has therefore introduced us to a new world as different from that of which RUBENS was one of the loftiest artistic impersonations as the Renaissance differs from the middle ages.

PROGRAMME.

I. LEGISLATIVE SECTION.

Researches to be made for the bases of an international legislation on which to found the protection of copyright and the repression of fraud and imitation of Works of Art.

1. What are the proper legal means of insuring to the Artist the copyright of his works?
2. What practical measures could be adopted in order to facilitate the proof of counterfeit and fraud?
3. What are the legal guarantees to be given to musical composers in order to secure to them, on an equitable basis, their share in the proceeds of their works?
4. In what manner can the resolutions of the Congress be enforced and their application generalized?

II. AESTHETIC AND PHILOSOPHIC SECTION.

1. What is the importance of RUBENS in Art and what has been his influence on our School and those of foreign Countries?
2. What influence has democracy on Art?

III. ARTISTIC AND ECONOMIC SECTION.

1. In what way can greater impulse be given to monumental painting and can it be brought back to that degree of importance to which it formerly attained, especially in our country?
2. Should public Authorities interfere in the encouragement of Art?
3. Is centralization useful or injurious in questions, or matters, of Art?
4. Is it not desirable in the interest of Art and Artists, that access should be given to all the Artistic riches disseminated in the various establishments belonging to public Authorities?

IV. ARCHITECTURAL SECTION.

1. Ought each country to repeat in its buildings the tradition of national Architecture. Is it not desirable in our country, to return to the types of the XIIIth to the XVIIth centuries in the construction of public monuments and buildings, appropriating these types to modern exigences?
2. Would it not be desirable that the civil Authorities should have a right of control over the architectural style of buildings, especially those in the vicinity of monuments, so that they might be in harmony with them?

V. HISTORIC SECTION.

1. What elements do we possess for a history of the works of RUBENS?

To the organizing Committee of the Artistic Congress

Antwerp.

The Undersigned:

Christian and surname.....

Profession.....

Address.....

gives his adherence to the Artistic Congress organized, under the patronage of the Burgomaster and Town Council, by the Royal Artistic, Literary and Scientific Society of Antwerp, on the occasion of the third Centenary of the birth of Peter Paul Rubens and desires to be inscribed for the

LEGISLATIVE SECTION.
ÆSTHETIC & PHILOSOPHIC SECTION.
ARTISTIC & ECONOMIC SECTION.
ARCHITECTURAL SECTION.
HISTORIC SECTION.

the.....1877.

(Signature)

N. B. Please to erase the Sections for which you do not wish to be inscribed.

To the organizing Committee of the Aesthetic Congress

Aesthetic Council

36, rue d'Anvers.

ANTWERP.

On the accession of democratic ideas on the Continent the Artist saw those traditions and creeds, which had given him his creative powers, swept away at once, along with the institutions of the past. On the other hand the secular support suddenly failed him which he was wont to find in the Aristocracy, the Clergy and the flourishing corporations of that period.

The result was a profound perturbation in the Artistic movement of the XIX Century; certain forms of Art had to be abandoned, that which was called high Art or monumental painting was condemned to disappear in certain Countries. Art sought new paths. The revolution had not been so radical as not to leave deep roots from the past under the old social edifice. The former creeds were not altogether extinct, a certain school heedless of the results attained by the revolution endeavoured to revive them, whereas the revolutionists on the other hand, rejected all that did not represent the new idea.

This struggle between the old world and the world of to-day could not remain purely Aesthetic; all the passions, all the doubts, all the creeds, all the enmities and all the enthusiasms of our time have entered the lists and we now more than ever, see art become religious or atheistic, materialist or spiritualist, pantheist or positivist, progressive or reactionary, socialist or aristocratic, modern or archaic borrowing its weapons alternately from politics, philosophy, and even from metaphysics.

In presence of this ardent strife which marks our epoch of transition, we ask ourselves whether it would not be becoming to establish our ties of filiation to the past, and while claiming the glorious inheritance of our ancestors to allow it to be largely penetrated with the powerful spirit of modern ideas.

Hence the questions which we submit to the Congress:

Of what nature was the influence of Rubens?

What is the influence of democracy on Art?

These two questions embrace at once the past, the present and the future of Art.

We acknowledge that they may give rise to earnest, nay, hot discussions, but these controversies are necessary, they are in accordance with our spirit of investigation and moreover they touch existing interests of extreme importance.

The discussion from an artistic point of view, of the new order of things erected by democratic ideas, leads to the enquiry as to the advantages or inconveniences of that system of protection which artists found in the old institutions; it leads to the question whether art ought to be encouraged by governments and public Authorities, and in what manner — whether centralisation be useful or injurious — whether it be possible, with our social organization, to revive certain branches of art which have fallen into decay — lastly whether the monuments of the past are to remain our principle source of inspiration and continue to be our models.

Continuing these ideas we have prepared the enclosed programme; doubtless the time may be too limited for discussing all the questions it comprehends, but we have thought that the members of the Congress ought to remain the judges of the duration of their work and finally decide as to the adjournment of the discussion of certain questions, as well as of those which would be suitable to add to the programme.

To arrive at a solution of those questions which will remain submitted to the deliberations of the assembly convened by the City of Antwerp, we have, carefully avoiding all idea of party spirit or school, applied not only to artists, but to jurists, to philosophers, in a word, to all who seek in the monuments of art the secret of the genius of nations and the character of their civilization, our only aim being that of opening a free tribune to the defenders of the general interests of art, whatever may be their opinions or their tendencies.

Allow us therefore to express a hope that the Congress of 1877 may be honoured by your presence and that you will favour us with your active cooperation. The Congress will open on the 19th August.

We should be happy, Sir, when receiving the announcement of your intended adhesion, to be informed of the questions you wish to discuss, in case you propose to speak, as well as of any communications you may consider useful to forward to the Committee of the Congress, viz, as to unpublished documents relating to the history of the Works of RUBENS.

Accept, Sir, the assurance of our esteem and respect.

The Committee of Organization :

Secretaries,

EUGENE GRESSIN-DUMOULIN,

Editor

First Secretary of the Artistic Congress of 1861.

EDMOND GRANDGAIGNAGE,

First Secretary to the Artistic, Literary and Scientific Society of Antwerp.

JACQUES VEDERS,

Provincial Councillor.

E. P. CASTELOT,

Correspondent of the Press.

The Treasurer,

H. LANGLOIS.

The President,

Burgomaster of the City of Antwerp

LEOPOLD DE WAEL.

The Vice-Presidents,

EDOUARD PECHER,

President of the Artistic Literary and Scientific Society of Antwerp.

N. DE KEYSER,

Director of the Royal Academy of Fine Arts of Antwerp.

VERHOEVEN-BALL,

President of the Section of Plastic Arts in the Artistic Literary and Scientific Society of Antwerp.

The Members of the Commission :

L. ALVIN, Keeper of the Royal Library of Belgium, Brussels.

EMILE DE LAVELEYE, Professor at the University of Liège;

J. DE RONGE, Councillor at the Court of Cassation, ex-President of the Artistic and Literary Society of Brussels.

L. P. GACHARD, Keeper of the Records of the Kingdom of Belgium, Brussels;

G. ROLIN-JACQUEMYNS, President of the Society of Fine Arts of Ghent;

CH. RUELENS, Keeper of the Library of Bourgogne, Brussels;

A. SAMUEL, Director of the Royal Academy of Music, Ghent;

L. HYMANS, ex-Member of the Chamber of Representatives;

T. RADOUX, Director of the Royal Academy of Music, Liège;

E. ALLEWAERT, Sheriff of the city of Antwerp;

P. BENOIT, Director of the Music School of Antwerp;

D. COL, Artist, Vice-President of the Section of Plastic Arts in the Artistic, Literary and Scientific Society of Antwerp;

JACQUES CUYLITS, Sheriff of the city of Antwerp, President of the Society for the Encouragement of Fine Arts, Antwerp;

A. CUYPERS, Architect, Secretary of the Section of the Plastic Arts in the Artistic, Literary and Scientific Society of Antwerp;

JACQUES DE BRAECKELEER, Sculptor;

J. DELFOSSE, Artist, Secretary of the Section of the Plastic Arts in the Artistic, Literary and Scientific Society of Antwerp;

J. DELIN, Artist;

L. DE WINTER, Communal Councillor, Vice-President of the Artistic, Literary and Scientific Society of Antwerp;

P. GENARD, Archivist of the City of Antwerp;

A. GOEMAERE, Professor at the Royal Academy of Fine-Arts, Antwerp;

V. LAGYE, Artist;

GUSTAVE LAGYE, Editor, Director of the *Fédération Artistique*;

R. MONTGOMERY, Artist;

F. MOONS, Member of the Administrative Commission of the Royal Society for the Encouragement of the Fine Arts, Antwerp;

MAX ROOSES, Keeper of the Plantyn Musæum;

J. ROUSSEAU, Professor at the Royal Academy of Fine Arts, Antwerp;

J. SCHADDE, Architect, Professor at the Royal Academy of Fine Arts, Antwerp;

J. VAN BEERS, Communal Councillor, Professor of Flemish Literature;

GUST. VAN HAVRE, ex-Senator;

CHARLES VERLAT, Artist.

Grafflin F. D.

1119,

University of Virginia

June 23, 1877,

June 26/77

Asks for list & price
of Photographs.

✓

GOUGHAN GALLERY OF ART

WASHINGTON, D. C.

June 25th / 77June 25th, 1877.

Dear Sir,

Please let me know as soon as possible whether the photo-graphs of statues & paintings in the Gorcoran Gallery are issued for general sale, & if so, what are the prices? If there is a list of photo-graphs, please send me one.

I saw some of them in possession of the Chairman of Faculty here (Dr. Jas. F. Harrison), but didn't know whether they were purchased or presented to the Uo.

Yrs. &c.,

F. D. Grafflin,
University of Virginia, Va.

N. B. Let me know how orders should be directed.

Cox Annie A.

1120.

June 28/77.
June 28. 1877.

(Wishes to draw from
the casts.)

Recd June 28
Collected Card
given.

Washington D.C.
June 28th 1877

Mr McCloud
Curator of Corcoran Gall-
ery

Sir,

I have the hon-
or to apply for admission
to the Gallery for the pur-
pose of drawing from casts
Very Respectfully
Annie A. Cox.

